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New Music Concerts

Heinz Holliger & The Boston Musica Viva

NORTH TORONTO COLLEGIATE INSTITUTE
8 PM Friday, March 22, 1991

Bruno Maderna
Serenata No.2

Among the first Italians to adhere to the serial method of composition in its most advanced forms, Bruno Maderna (1920-1973) quickly stood out among the leading exponents of that movement which was bringing to fruition the intuitions of Webernian pointillism. What distinguished him from his Darmstadt co-religionists was a personal and broad open-mindedness to all possible sound ideas as well as a firm voluntary hold on the past, in the shape of memory and a taste for clear, well-defined forms, invented or re-invented not from mere aestheticising attitudes but instead from the profound and inalienable needs of a modern man of culture. His *Serenata No.2* for eleven instruments was a unique work in the international scene both for its fundamental serenity and polish and for its abandonment to the joy of music-making, which were to be salient features of Maderna's music.

Franco Donatoni
Bruno Maderna

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Pleased to support tonight's concert

Charles Ives
A Set of Pieces for Theatre Orchestra

Ives used the term "set" for instrumental settings of other music, mostly of songs previously composed by him. The first movement of the Set for Theatre Orchestra is based on Ives' song "In the Cage" which was inspired by his observation of a leopard pacing back and forth in a cage in the Central Park Zoo. The second movement, "In the Inn," (subtitled "Potpourri") comes from Ives' first piano sonata. It is a ragtime grab-bag of dance tunes and popular songs, including "After the Ball." The third movement, "In the Night," is a setting of a Civil War camping song, not by Ives, the melody of which is played by the French horn. This is a magical, polymetric night piece with orchestra organized into five different metrical groups. Ives explains the term "Theatre Orchestra" in a characteristically long, fascinating afterword in the score: "The make-up of the average theatre orchestra of some years ago...was neither arbitrary or a matter of machinery. It depended somewhat on what players and instruments happened to be around. Its size would run from four or five to fifteen or twenty, and the four or five had to do the job of twenty without getting put out."

Franco Donatoni
Spiri

Franco Donatoni (born 1927 in Verona) was, in the fifties and sixties, one of the most intriguing peripheral figures in new Italian music, first cutting his teeth on the structuralists of the Darmstadt avant garde, and then straying into the conceptual Vale of Tears that beset most of John Cage's European devotees. What followed was a period of crisis, and at one stage, Donatoni virtually abandoned composition. But in the late seventies, a new path opened up, and since that time Donatoni has produced a succession of alternately glittering and sombre masterpieces which have set him at the forefront of new Italian music.

Spiri for 10 instruments was one of the first works through which Donatoni liberated himself from the post-Cageian wilderness, and as such, it is not surprising that the composer himself describes the piece as "joyous, almost euphoric." Many different factors create this quality: the treble-dominated ensemble, the dancing rhythms and modal scales, and above all, the soaring melodic arches, which are a far cry from the disjunct lines of post-Webernism. The piece is dedicated to Salvatore Sciarrino, whose twilight world of fleeting, pianissimo harmonies is briefly evoked just before the end of the work. In 1979, the work was awarded the Psacaropoulo Prize. Heinz Holliger plays in *Spiri* as a member of the ensemble.

Donald Martino
Notturno

Donald Martino's *Notturno* was awarded the Pulitzer Prize in 1974, one year after the piece's completion on a Naumburg Foundation commission and performance by new music ensemble Speculum Musicae. The title is not meant to represent night music in the normal sense, but the way one re-evaluates one's day or one's life immediately before going to bed. The piece has been described as "nocturnal theater of the soul."
The first movement is characterized by disjunct motions, i.e. dramatic contrast, while the third movement, which uses the same material loosely retrograded, is characterized by conjunction and attempts in the foreground to parallel the "long line" that is ever present in the background. The second movement exploits both non-pitch percussion and non-pitch finger taps on the body, and *col legno* strokes on the tail-pieces of the stringed instruments, as well as key-clicks for flute and clarinet. Here an effort is made to begin the movement with "noise" and transform it into pitch (via key clicks and *piano* stopped notes and *pizzicato*) and back again.
This is the sixth performance of *Notturno* by the Boston Musica Viva.

Franco Donatoni
Holly

This concerto for oboe and thirteen instruments written in 1990/91, was commissioned by the Boston Musica Viva and Los Angeles Philharmonic New Music Group, and is dedicated to Heinz Holliger. By request of the dedicatee, the score is written for cor anglais, oboe d'amore, oboe and thirteen instruments.
The music consists of three sections, each divided into three parts, which alternate with some intermezzos that reverberate the material immediately at hand, giving respite to the solo instrument, which usually adopts virtuosic writing and which, although not intentionally acrobatic, brings to light all the possibilities of the solo instrument and the exceptional bravura of the interpreter.

Tonight's Guest Artists

Heinz Holliger, oboe

Heinz Holliger, internationally acclaimed as a master of his instrument, is also a noted conductor and composer, and regularly appears in the major music capitals and music festivals of the world. This season, he appears with the symphonies of San Francisco, Baltimore, and Detroit and the Los Angeles Philharmonic, performing a repertoire encompassing works by Martinu, Hummel, C.P.E. Bach, Mozart, Carter and Dorati. He performs with Chamber Music Chicago and in New York, he appears with the Tonhalle Gesellschaft Orchestra in Carnegie Hall and performs in a recital at the Metropolitan Museum of Art. Mr. Holliger has performed numerous recitals and played with major orchestras in the United States and Canada. He has appeared as soloist at the Ravina Festival with the Chicago Symphony Orchestra, at the Tanglewood Festival with the Boston Symphony Orchestra, with the Los Angeles Philharmonic, and the symphony orchestras of San Francisco, Cincinatti, Pittsburgh, Detroit, Baltimore, Louisville, Vancouver and Montréal. He was both soloist and conductor of the New York Chamber Symphony at the 92nd Street Y.

Born in Switzerland, he attended the Bern Conservatory, studying piano, oboe, and composition. He continued his training in Paris, studying oboe with Pierre Pierlot and the piano with Yvonne Lefebure. In Basel, he played with the Basel Symphony and the Chamber Orchestra, as well as continuing his composition studies with Pierre Boulez. His repertoire embraces virtually all of the oboe music of the instrument's history since its adoption at the French court of Louis XIV in 1660. He has recorded concertos by Handel, Telemann, Vivaldi, Marcello, Bach, Mozart and Bellini. With his wife, harpist Ursula Holliger, and the Cincinatti Symphony Orchestra, he recorded Lutoslawski's Double Concerto for Oboe, Harp and Chamber Orchestra. A strong advocate of contemporary music, he has had works written for him by many of today's composers, including Luciano Berio, Elliott Carter, Hans Werner-Henze, Krystof Penderecki, Karlheinz Stockhausen and Ernst Krenek.

Richard Pittman, music director

Richard Pittman founded the Boston Musica Viva in 1969 and continues as its music director and conductor. Although he is best known for his performances of twentieth-century repertoire, the scope of his activities belies a specialist's image. A former member of the conducting faculty for both orchestra and opera at the Eastman School of Music, where he was the founder-director of the Eastman Musica Nova, he has also taught orchestra conducting at the New England Conservatory of Music. His own conducting teachers have included Laszlo Halasz, Sergiu Celibidache, and Pierre Boulez.

Mr. Pittman conducted the world premiere productions of *The Juniper Tree* by Philip Glass and Robert Moran at the American Repertory Theatre in Cambridge, plus performances at the Tulsa Opera and Philadelphia's American Music Festival and Glass's *The Fall of the House of Usher* at the American Repertory Theatre and Kentucky Opera. He has also conducted the Huntington Theatre Company's production of *Candide* by Leonard Bernstein and the Boston Lyric Opera's production of *La Traviata* by Verdi. In Europe he has conducted all four BBC symphony orchestras, the Royal Philharmonic, the London Sinfonietta, and the Frankfurt Radio Symphony. In the United States he has conducted the National Symphony in Washington, D.C., and the Concerto Soloists of Philadelphia. Mr. Pittman is music director of the Concord Orchestra.

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March 22 and 24, 1991

The Boston Musica Viva

Established in 1969, the Boston Musica Viva was the first professional chamber ensemble for twentieth-century music in Massachusetts. With rare exceptions, a new work is premiered in each concert, usually a work that music director Richard Pittman requests of an American composer. Concerts feature the seven-musician core ensemble, but this core is often augmented for larger works. In addition, music-theater and multi-media productions sometimes involve collaboration with other organizations, such as theater and dance groups. BMV's programming embraces works that otherwise would not be heard. At the same time, BMV offers consistent and reliable support to living composers, mostly American, by performing their music. To the extent of its resources, BMV asks for pieces from both emerging and established composers. Under the direction of Mr. Pittman, the Boston Musica Viva has performed over 374 works by 168 composers, including 79 works written for BMV, 80 world premieres, and 42 Boston premieres.

In addition to its concerts at home, BMV regularly offers programs throughout New England and New York, featuring works by Massachusetts composers. On four European tours and two special trips to European festivals, the Boston Musica Viva has performed American music almost exclusively; the group has introduced concert, radio and television audiences in ten European countries to works by American composers. Given strong first performances, many of the works written for BMV have entered the repertoire, to be taken up throughout America and in Europe. BMV is particularly proud to have championed numerous composers who later won Pulitzer Prizes, among them John Harbison, Donald Martino, Joseph Schwantner, and Ellen Taaffe Zwilich.

The Boston Musica Viva attracts a variety of audiences with programming that has incorporated the visual arts, dance, multi-media, music-theater, and opera. Beyond the concert hall, the Boston Musica Viva has made twelve records and is developing a library of performances on video. Domestic tours have brought the group to California, Lincoln Center, the Library of Congress, Carnegie Recital Hall, the 92nd Street Y, Tanglewood, and numerous colleges and concert series. Educational activities have become increasingly important to the group: the Boston Musica Viva is committed to introducing new music to students throughout metropolitan Boston, especially to students in the public schools.

MARCH 22, 1991 8 PM

NORTH TORONTO COLLEGIATE INSTITUTE

PROGRAM

BRUNO MADERNA (Italy) — *Serenata No.2* (1957)

CHARLES IVES (USA) — *A Set of Pieces for Theatre Orchestra*

I. In the Cage (1906)
II. In the Inn (1904-11)
III. In the Night (1906)

FRANCO DONATONI (Italy) — *Spiri* + (1978)

INTERMISSION

DONALD MARTINO (USA) — *Notturno* (1973)

Liberalemente, alla misura
Molto lento
Allegrettino

FRANCO DONATONI (Italy) — *Holly* * (1991)

Heinz Holliger, oboe

Penny Olorenshaw - Technical Director

* World Premiere
+ Canadian Premiere

The concerto was commissioned by the Boston Musica Viva and the Los Angeles Philharmonic New Music Group, funded in part by the Massachusetts Cultural Council, a state agency.

Tonight's program is generously sponsored by

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The Ensemble

Renée KRIMSIER, flute, has been principal flutist of the Charleston Symphony and the Filarmònica de Caracas. She has performed chamber music extensively, including regular performances at the Marlboro and Tanglewood festivals and on National Public Radio and Television. She was co-founder and initiator of the Incontri Musical chamber series at the Festival of Two Worlds in Spoleto, Italy. She toured the US and Canada with the Aurora Trio and has performed as soloist with orchestras including the Boston Pops Orchestra and the Boston Civic and Suffolk Symphonies. Ms Krimsier holds a doctorate from the Julliard School and undergraduate and master degrees with honors from New England Conservatory.

William WRZESIEN, clarinet, is the chairman of the woodwind department of the New England Conservatory of Music. He has made frequent solo and chamber music appearances in the United States and Europe, including performances with the Vermeer, Lydian, and Portland string quartets, and the Boston Symphony Chamber Players. He has participated in the Monadnock, Harvard, Chamber Music East, and Marlboro summer festivals, and is the principal clarinetist with the Boston Ballet and the Boston Pops Esplanade orchestras. Mr. Wrzesien has recorded for Deutsche Grammophon, Nonesuch, CRI, Cambridge, and Northeastern Records.

Robert ANNIS, bass clarinet, is a graduate of the New England Conservatory of Music (BM), the University of Southern California (MM) and the Tanglewood Music Center. Formerly a member of the San Antonio Symphony, he has been on the faculties of Brown University and Concord Academy, and has served as Director of Summer School at New England Conservatory. He is currently Dean of Enrollment Services and a member of the clarinet faculty at New England Conservatory, as well as clarinetist with Collage New Music.

Neil DE LAND, French horn, attended the University of Minnesota and the New England Conservatory of Music, where he studied with Richard Sebring. He recently played in the inaugural performance of the Boston Opera Theater's *Marriage of Figaro* and he performs frequently with the Boston Ballet Orchestra and the Portland Symphony. A member of the Springfield Symphony and the Boston Philharmonic, he has recorded with the Philharmonic and the violin/marimba duo, Marimolin.

Paul PERFETTI, trumpet, is a native of Minnesota and attended the University of Wisconsin and the New England Conservatory of Music. Formerly the principal trumpet for the Virginia Opera, he has made frequent appearances with the Boston Pops Orchestra, Opera Company of Boston, Banchetto Musicale, and Boston Cecilia as well as with Composers in Red Sneakers and nuClassix. In recital, Mr. Perfetti gave the east coast premiere of Daniel Pinkham's *Psalms for Trumpet and Organ* in Symphony Hall. He played for Broadway's *42nd Street* and is currently lead trumpet for *Les Misérables*.

Dean ANDERSON, percussion, holds degrees from the University of Miami and New England Conservatory of Music, where he studied with Fred Wickstrom and Everett Firth, repectively. He is Chairman of the Percussion Department of Berklee College of Music. Mr. Anderson has performed extensively with the Boston Symphony, the Boston Pops and the Boston Pops Esplanade Orchestras, including appearances as a featured soloist, and he is the principal percussionist of the Boston Ballet Orchestra. Other performance credits include the Harvard Chamber Orchestra, the Opera Company of Boston and the Cantata Singers. He is well known for his work as a contemporary percussionist and most recently as an electronic percussion specialist. In addition to his long association with the Boston Musica Viva, he has performed with the Holy Cross Chamber Players, Alea III, Griffin Music Ensemble, Newcomp, and the M.I.T. Audio-Visual Lab. He has recorded for Phillips, RCA, Nonesuch, CRI, Delos, Northeastern, and Neuma records.

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Susan ROBINSON, harp, is an active member of the Boston freelance community, performing regularly with the Indian Hill Symphony, New Hampshire Symphony, Rhode Island Philharmonic, and Alea III, the contemporary chamber ensemble with whom she has twice toured Greece. She performs often as a soloist, in concerto appearances with area orchestras, or as a recitalist at Harvard University, Vassar College, the Tanglewood Institute, and others. A graduate of Harvard College, Ms Robinson is completing an Artist Diploma at the Boston University School for the Arts, where she studies with Lucile Lawrence.

John McDONALD, piano, works in Boston as a composer and teacher. He is lecturer in composition at Tufts University and has taught at the Longy School of Music, the Music School at Rivers, Massachusetts Institute of Technology and Boston University. He is artist-in-residence at M.I.T. for 1990-91 with soprano Karol Bennett. Mr. McDonald has been the recipient of numerous commissions and has concertized with the Boston Pops Orchestra, the New World String Quartet as well as new music ensembles Collage, Alea III, and Dinosaur Annex. He is a composing and performing member of the Extension Works consortium.

Nancy CIRILLO, violin, has won the Naumburg Award and has given solo recitals at New York's Town Hall and Alice Tully Hall. She has made solo appearances with the Boston Pops, the Naumburg Orchestra, and the Little Orchestra Society. Touring engagements have included Music from Marlboro, the Manhattan Trio, and the New Art Trio. She has held faculty posts at Wheaton, New England Conservatory, Wellesley College, and Longy School of Music, and has recorded for Orion, Spectrum, CRI, Delos, Nonesuch, and Northeastern Records.

Sandra KOTT, violin, is a freelancer and teacher in the Boston area. She teaches at the Music School at Rivers and has performed with the Boston Ballet, Boston Pops and the Boston Pops Esplanade Orchestras, as well as the Opera Company of Boston and the Cantata Singers. She is the former concert master of the Portland (ME) Symphony. Ms Kott is currently violinist with the Mannheim Quartet, a baroque flute quartet, and in May will travel with Ezra Sims and Dinosaur Annex to Salzburg to work on a microtonal project at the Mozarteum.

Christof HUEBNER, viola, was born in Vienna and studied at the Wiener Musikhochschule and later as a Fulbright scholar with Michael Tree at Saint Louis Conservatory. Mr. Huebner is a frequent performer at the most prestigious festivals such as the Seattle Chamber Music Festival, Marlboro Music Festival, University of Rhode Island Chamber Music Festival, Albemarle Festival, Vienna and Salzburg Festivals among others. He has toured nationally with Musicians from Marlboro and as guest artist with the American String Quartet and the Monticello Trio. In addition, he has appeared with Malcolm Lowe, Siegfried Palm, and members of the Guarneri Quartet, Alban Berg Quartet, and Boston Chamber Music Society. He is chairman of the string department at the Indian Hill Arts School.

Andrew MARK, cello, is a graduate of New England Conservatory where his teachers included Laurence Lesser, Bernard Greenhouse, Colin Carr, and George Neikrug. He is an active member of Boston's classical music community and performs with such groups as the Boston Symphony and Boston Pops Esplanade Orchestras, SinfoNova, and the Harvard Chamber Orchestra. He is cellist of the Boston Composers String Quartet which has performed to critical acclaim in Boston's Jordan Hall and New York's Weill Hall at Carnegie Hall. Mr. Mark was winner of the 1988 United States Artistic Ambassador Competition and as a result has performed recitals and given master classes throughout Europe and the Far East. He is a member of the music faculties of the Winchester Community Music School and the Suzuki School of Newton.

Gregory KOELLER, bassist, has appeared with most musical organizations in the Boston area including the Boston Symphony and Boston Pops Esplanade Orchestras, Boston Ballet, and Harvard Chamber Orchestra. Performing with the New Hampshire Symphony, Rhode Island Philharmonic, Pro Arte Chamber Orchestra and Alea III, he is familiar to most audiences in the region. Mr. Koeller received his master of music from the Yale School of Music and his bachelor of music from the University of Wisconsin. He attended both the Tanglewood and Aspen Music Festivals. Among his hobbies is a lifelong interest in classical Greece, of which he is an avid student.

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